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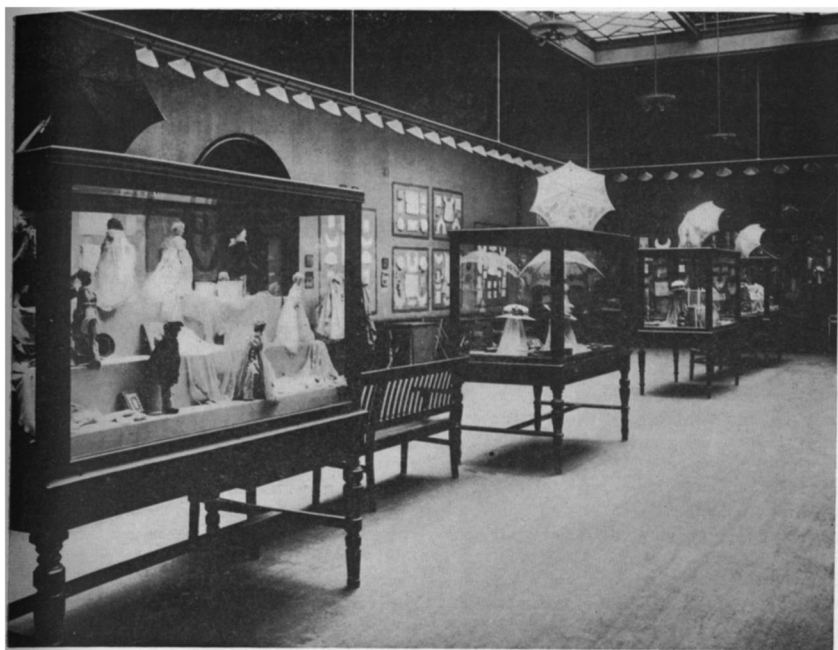
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GENERAL VIEW, GALLERY OF CRAFTWORK, NEW YORK CITY HIGH SCHOOL EXHIBITION

ART IN RELATION TO WOMEN'S WORK

AN EXHIBITION BY THE HIGH SCHOOLS OF NEW YORK CITY

FROM Tuesday, October 12th, until the evening of the Sunday following, the galleries of the Fine Arts Building, New York City, were filled with busy groups of young craftswomen. These were high school students, illustrating to their friends exactly how the crafts are now developed in girls' classes throughout the New York City High Schools. The exhibition was termed one of "Art in Relation to Women's Work."

As Dr. Haney, Director of Art in the New York City High Schools, said: "It was an exhibition designed to show in how many ways and how practical a fashion the art teaching of the high schools is carried over into constructive processes. The older teaching taught an art removed in time and place from the pupil's interest. Our present instruction serves to make the pupils see that a knowledge of art is some-

thing immediately of value to them in their daily life and work. This exhibition is full of designs made to be applied to dress or to the homes in which the pupils live. Color was shown in a host of different objects. It has been learned, not as a theoretical subject, but as one with lessons of value to every one who must dress herself in good taste, properly decorate a room or set forth the goods in a shop window."

The exhibition represented work from eighteen of the City High Schools—all the schools that have girls as pupils. It filled two large galleries with hundreds of pieces of craft work and other hundreds of beautifully executed designs. The craft work was assembled in one gallery, and the drawings in the other, while around the walls of both were many small tables, every one of which was equipped to allow groups of three or four pupils to demonstrate the various

crafts taught in the high schools. These busy workers were centres of most active interest to the crowd which thronged the exhibition at each session. Over twenty crafts were shown, including modelling, pottery making, china decoration, embroidery, lace making, stencilling, block printing, leather tooling, and the like. Other groups of pupils showed in practical fashion how they had been taught to draw and design. Some of them illustrated the teaching of drawing by sketches from birds, loaned to the schools by the American Museum of Natural History; other groups drew from the draped model, while still others used shells, berries and quaint seed pods as motifs from which they derived gaily colored patterns. Through the galleries there paraded now and then what one of the visitors called the "smock-frock brigade." These were girls from the Washington Irving High School who had smocked some gowns in attractive patterns of silk. To show how becoming these were, they donned them from time to time, and walked in procession through the galleries. To add to the gaiety of their parade they carried bright hued parasols of silk, which had been trimmed in appliqué or stencilled with attractive motifs in color.

Not the least interesting phase of the exhibit proved to be the work in "draping" on the living model by students of this subtle art. This was done with silks lent by a generous manufacturer. The pupils took turns in standing as models for one another, while their companions with a few deft turns of material, and a few skillfully placed pins, created dresses, apparently out of nothing, before the delighted eyes of the spectators.

To the hanging of the exhibition, great care was given. The work on the walls was all arranged in panels. These were composed of a warm-toned cartridge paper which contrasted agreeably with the burlap on the wall. On the paper panels the different pieces of craft work were displayed and each panel surrounded by a narrow border of black. In some cases this border was relieved by an additional strip of gilt moulding. Each panel was not only planned with consideration for the harmonious relation of the craft work which composed it, but the different panels were

themselves drawn into one common harmony by clever arrangements of dark and light masses.

Down the centre of each room extended large cases which were filled with the more precious craft work, silk scarfs and sunshades, dainty hats of lingerie, and others painted in the very last word of fashion. One case held a charming group of dolls in period costumes. This was contributed by the Wadleigh High School. Miss Julia C. Cremins, the teacher under whom the dolls had been developed, said of them: "We have not been satisfied to teach taste in dress by talking about it. It has been the purpose to make this study of color and material one that came closely home to every student. We have designed dresses for ourselves—work dresses and gowns for state occasions. We have learned to drape by using material on these little dress forms, and we have learned the history of dress through the gowning of these dolls. Every one of the dolls has been dressed by a different student." So attractive was this showing that some of the professional dress-makers who saw it invited the students to exhibit at their own bazaar.

In the gallery where were shown the drawings, the teachers assembled a variety of work, which illustrated all types of representation and design done in the schools. Among these were some clever signs lettered free hand by girls preparing to go into business. Other more elaborate posters were contributed by the classes of industrial art of the Washington Irving High School, while one end of the gallery was occupied with a large panel completely filled with original designs for interior decoration. The variety and excellence of technique of this and the related panels markedly appealed to all who examined it. President Churchill of the Board of Education, voiced the opinion of these observers in saying: "I am amazed and delighted at this work done by our women art teachers. My one regret is that it cannot be made a travelling exhibition to be shown through every Borough of the city and to the people of other cities. It is a pity that we have not a gallery in each Borough where such an exhibition could be hung to show our citizens what civic spirit on the part of teachers has done."

Said Miss Dela P. Mussey, Chairman of the reception committee and member of the art department of the Morris High School: "This exhibition represents the cooperative work of all the women teachers of the high schools. Over eighty instructors have assisted. The craft-work referred to takes a variety of forms in the above schools. It is frequently done directly in connection with the study of applied design in the first high school year, and at other times is developed in craft classes conducted by the art teachers after school hours. In the greater number of cases it supplements the required work of the art course and represents the voluntary efforts of the art teachers to make their lessons serve their pupils most directly as a training in taste and skill."

"The exhibition seeks to present this craft-work not as the product of individual teacher or of school, but as the joint contribution of the associated body of instructors. It has been hung with a view to its effective presentation without regard to the schools from which the separate exercises have come, and is offered as an earnest of the desire of the teachers that their pupils grow in the sense of appreciation through the creation of useful forms of fine design and skillful execution."

The exhibition was opened on the evening of Monday, October 11th, by Marcus M. Marks, Borough President of Manhattan. Nearly one thousand people were present on that evening, and the total attendance at the exhibiton approximated six thousand in the six days in which it was open. On Thursday, October 14th, a contest for a suffrage poster was held under the auspices of a committee headed by Mrs. Laurent Oppenheim; twenty-three students from different high schools contested, the prize being awarded to a pupil of the Bay Ridge School. Receptions to various art societies were arranged throughout the week, and Saturday, October 16th, was "Trade Day." Representatives of over five hundred establishments interested in the industrial arts then attended and were shown how practical is the teaching in high schools through a contest in design arranged under the auspices of the Art in Trades Club. A series of prizes were offered by Mr. Clarence Whybrow, President of the Club, for the

best embroidery designs completed before the audience. Twenty-five students participated in the competition—over a dozen schools being represented. One hour and a half was allowed for the completion of the patterns which were worked out directly in bright hued tempara paint on dark paper.

The School Art League, under whose auspices the exhibition was held, is a Society which exists to further art teaching in the elementary and high schools of New York City. The late John W. Alexander was for years its president, while Miss Florence N. Levy is Secretary. It supports eight scholarships for talented graduates of the city high schools. Four are awarded semi-annually and give the recipients one year of study in the Industrial Art courses of the New York School of Art or the School of Applied Design for Women. Four hundred bronze medals are awarded each year to the best workers in each of the workshops in the public schools. The League maintains a number of art lecture courses for high school and for elementary school pupils. It also maintains a Docent or visiting teacher to assist in school-museum cooperation, and it awards a number of medals in art yearly to high school pupils.

TRAVELING EXHIBITIONS

The American Federation of Arts has assembled an important exhibition of Portraits by the leading American portrait painters, to send out on a circuit of the following Art Museums: The Worcester Art Museum, the John Herron Art Institute of Indianapolis, the Minneapolis Institute of Arts, the City Art Museum of St. Louis, the Cincinnati Art Museum, and the Museum of the Rhode Island School of Design, Providence. This exhibition opened in the Worcester Art Museum on the 7th of November and will go to the John Herron Art Institute the first week in December. A full description of this exhibition will be given in a later issue of ART AND PROGRESS.

In addition the Federation has sent out recently seven other exhibitions including oil paintings, water colors, original illustrations, small bronzes, Japanese and Medici prints, and etchings.